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PHOEBUS AND PAN

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NOVELLO'S ORIGINAL OCTAVO EDITION.

PHOEBUS AND PAN

A DRAMATIC CHAMBER CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

J. S. BACH.

EDITED, WITH PIANOFORTE ACCOMPANIMENT, BY JOHN E. WEST.

THE ENGLISH VERSION BY J. MICHAEL DIACK.

PRICE ONE SHILLING AND SIXPENCE.

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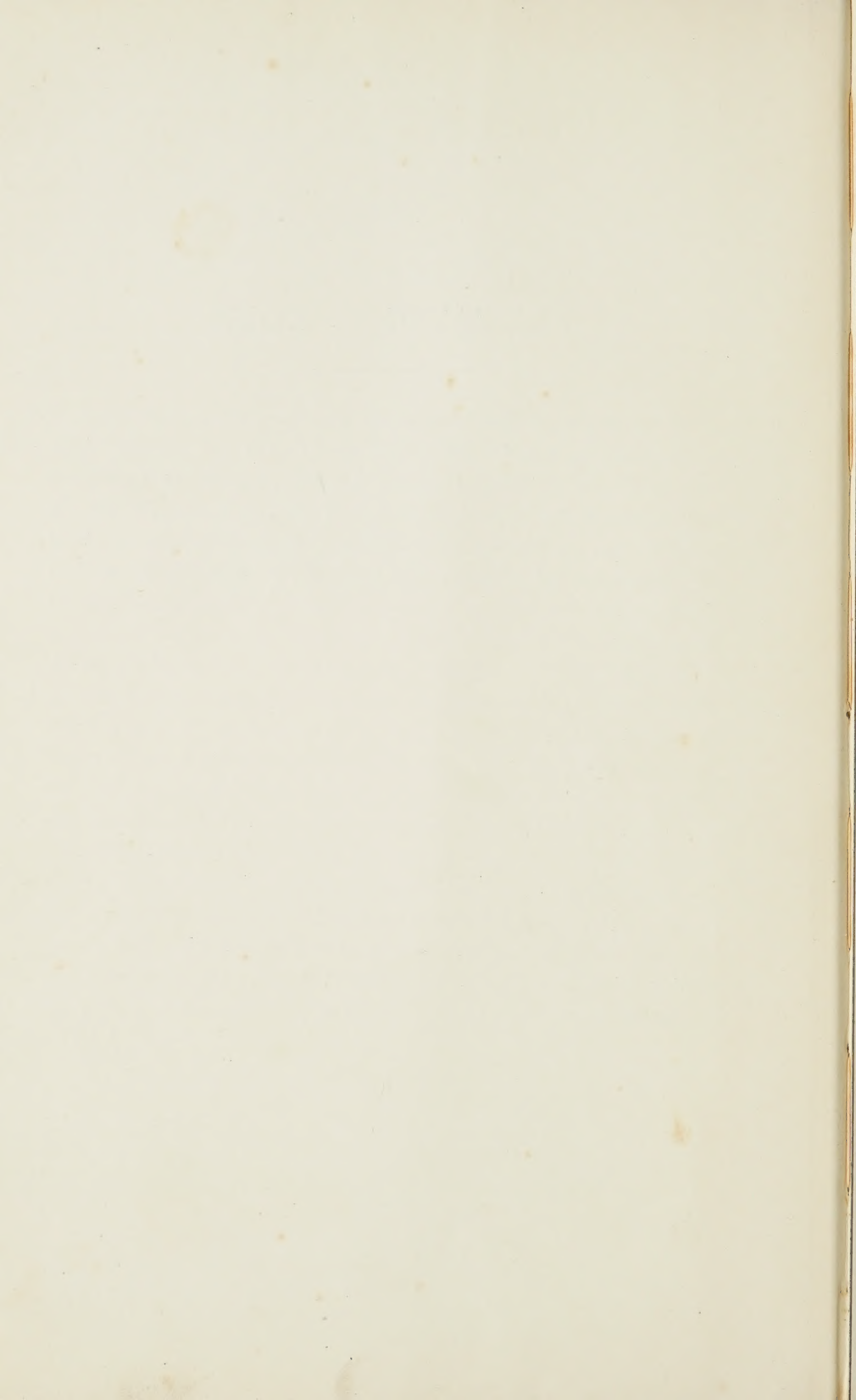
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PREFATORY NOTE.

“The contest between Phoebus and Pan” was composed by Bach to words supplied by Picander, and was performed for the first time in the year 1731, by the Leipzig Musical Society. The story, founded on the old Greek myth, deals with the competition for musical supremacy between Phoebus, the god of the lyre, and Pan with his rustic pipe. The other characters introduced are Momus, the god of mirth; Mercurius, who presides over the contest; Tmolus, who claims the prize for Phoebus; and King Midas, who is delighted with Pan’s untutored skill. Phoebus, standing for all that is best in music, is Bach himself, while Pan represents the light opera composers of that period. In the character of Midas, Bach holds up to ridicule one Johann Adolph Scheibe, an organist whom he had been unable to recommend for a vacancy, and who in revenge had made some uncomplimentary remarks about Bach’s music. The ass’s ears, which Midas receives as punishment for his rash judgment, are humorously indicated in the accompaniment to his song. The work commences and finishes with choruses in six parts of a simple and melodious character. The *Airs*, while all beautiful and interesting examples of Bach’s art, err, if at all, on the side of length, and it may be considered by some that it will be to the advantage of the performance of the work as a whole if they are shortened. Further particulars of this, the most important of Bach’s secular cantatas, will be found in Spitta’s “Life of Bach” published by Novello & Co.

J. M. D.



PHOEBUS AND PAN.

MOMUS	...	...	Soprano
MERCURIUS	...	...	Contralto
Tmolus	...	...	Tenor

MIDAS	...	...	Tenor
PHOEBUS	...	...	Bass
PAN	...	...	Bass

No. 1.—CHORUS.

Arouse ye, tempestuous stormwinds,
With angry loud clamour break forth from
your bonds,
Louder now, then gently sighing,
Wake the echoe's soft replying,
Hark! how sweetly she responds.

No. 2.—RECIT.

(*Phoebus.*) And art thou then so arrogant
and bold as to declare within my presence, that
thou canst sing a sweeter song by far, than
I? (*Pan.*) Of that there is not any question,
for all the woods unite to praise my skill;
lightfooted nymphs, as through the groves
they gaily pass, whene'er they hear the
pipes of Pan, no longer can refrain from
dancing; ask them, and they will surely tell
thee, Pan of all singers is the sweetest.
(*Phoebus.*) For nymphs thou may'st suffice,
but yet, the gods on high, I warrant, would
scarcely give thee patient hearing. (*Pan.*)
Soon as my music fills the air, the valleys
leap for joy, and the mountains rejoice; in
graceful motion sway the branches, and
ev'rything beneath the starry heavens is glad
and gay; the little birds come unto me that
they may learn the art of singing. (*Momus.*)
Oh! hearken now to Pan, how modestly he
sings his praises.

No. 3.—AIR.

MOMUS.

Oh, yes, just so,
If fortune you would know,
You must your trumpet blow;
This life's a motley show!
Some can spend, but cannot pay,
An empty show!
Some there are who strut and crow,
And as proud as peacocks grow;
A motley show!
Fools are reckoned wond'rous wise,
An empty show!
Truth itself is lost in lies,
Alas! 'tis so!
All life's a motley show!

No. 4.—RECIT.

(*Mercurius.*) Now, cease this idle wrang-
ling! That we may settle once for all which
of you minstrels is the greater, let each select
a wise and worthy judge, who after hearing,
shall decide. Proceed your choice to make.
(*Phoebus.*) In Tmolus I will place my
trust. (*Pan.*) My chosen advocate is Midas.
(*Mercurius.*) Come hither, one and all, good
people, and give attentive ear; then shall we
see who is the better.

No. 5.—AIR.

PHOEBUS.

With what rapture
Gaze I on thy wond'rous beauty,
Fairest of all mortals thou.
Perfect grace to thee is given,
And twin stars from highest heaven
Shine beneath thy matchless brow.

No. 6.—RECIT.

(*Momus.*) Come, Pan, let's hear thy best
endeavour, lest we call thee boaster! (*Pan.*)
When I have sung my song, then will you all
declare, a crow is Phoebus.

No. 7.—AIR.

PAN.

My heart now is merry with laughter and
song.
He who hath a heavy heart,
If he would from grief depart,
Let him join the merry throng.

No. 8.—RECIT.

(*Mercurius.*) Come now, the judgment give.
(*Tmolus.*) In truth an easy task is mine, for
surely there can be no question that unto
Phoebus must the prize be given. Pan, with
his rustic pipe, may give unto the nymphs
much pleasure, but when the strain of
Phoebus' song is heard, all other singers
must be silent.

No. 9.—AIR.

TMOLUS.

Phoebus, in thy lovely song,
Nought of purest joy is wanting.
Birds in woodlands cease their song,
Hushed is all the busy throng,
When they hear thy strains enchanting.

No. 10.—RECIT.

(*Pan.*) Come, Midas, let them hear your verdict on my song. (*Midas.*) Ah, Pan! as to thy song I listened new life within my heart awakened; thy wondrous music stirs my very soul. Not even the feathered songsters of the woodlands can equal thy melodious singing; therefore for thee I claim the prize. 'Tis thou, and thou alone, canst sing with true and tender feeling.

No. 11.—AIR.

MIDAS.

Pan is victor, all must own,
Now hath Phoebus met disaster,
To mine ears Pan is the master,
Therefore should all honour unto Pan
be shown.

No. 12.—RECIT.

(*Momus.*) Why, Midas, thou art mad.
(*Mercurius.*) Thy wits have surely gone astray. (*Tmolus.*) Of wits, methinks, he never had his share. (*Phoebus.*) Say, what to him shall then be done? If changed into a raven, in course of time he might grow wise. (*Midas.*) Ah! do not be too hard upon me, I did but humbly give thee my opinion.

(*Phoebus.*) Behold! I place now ass's ears upon thee. (*Mercurius.*) A just reward, and may his hearing show improvement. (*Pan.*) Now do we see how rash it was to enter this vain competition. (*Midas.*) Ah! yes, indeed! too late we learn our true position.

No. 13.—AIR.

MERCURIUS.

Gods above attend us,
From such fools defend us,
Now the bells and cap of folly
Place on Midas' brow.
He who dares to go afloat
With no rudder on his boat,
Disaster o'erwhelming he swiftly
shall know.

No. 14.—RECIT.

(*Momus.*) Good Midas, thou hadst better go and hide thyself within the leafy forest; this thought, perchance, may bring thee comfort—a fool need never lack for brothers. Stupidity and ignorance for wisdom often is mistaken: an ass, if he bray loud enough, may, nowadays, among the learned find a place. And now, O Phoebus, charm us once again; with thy sweet singing let the woodlands echo.

No. 15.—CHORUS.

Once again, our hearts refreshing,
With thy song our souls delight.
In thy music, beyond measure,
Find we ever truest pleasure,
In thy praises we unite.

CONTENTS.

	PAGE.
1. CHORUS—Arouse ye, arouse ye 	I
2. RECITATIVE— <i>Phoebus</i> : And art thou then so arrogant ...	16
3. AIR— <i>Momus</i> : Oh, yes, just so 	18
4. RECITATIVE— <i>Mercurius</i> : Now, cease this idle wrangling ! ...	22
5. AIR— <i>Phoebus</i> : With what rapture 	23
6. RECITATIVE— <i>Momus</i> : Come, Pan, let's hear thy best endeavour	30
7. AIR— <i>Pan</i> : My heart now is merry 	31
8. RECITATIVE— <i>Mercurius</i> : Come now, the judgment give ...	38
9. AIR— <i>Tmolus</i> : Phoebus, in thy lovely song 	40
10. RECITATIVE— <i>Pan</i> : Come, Midas, let them hear 	47
11. AIR— <i>Midas</i> : Pan is victor 	49
12. RECITATIVE— <i>Momus</i> : Why, Midas, thou art mad 	56
13. AIR— <i>Mercurius</i> : Gods above attend us 	58
14. RECITATIVE— <i>Momus</i> : Good Midas, thou hadst better go ...	65
15. CHORUS—Once again, our hearts refreshing 	67

PHOEBUS AND PAN.

Nº 1. CHORUS.

Johann Sebastian Bach.

Vivace ed Allegro. ♩ = 118.

f

dim. *mp* *cresc.*

dim. *mp* *cresc. poco a poco*

f

MOMUS and Soprano.

MERCURIUS and Alto.

TMOLUS and Tenor I.

MIDAS and Tenor II.

PHOEBUS and Bass I.

PAN and Bass II.

f

A - rouse ye, a -

A - rouse ye, a -

A - rouse ye, a -

A - rouse ye, a -

A - rouse ye, a -

tr

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

clam-our break forth from your bonds, A-rouse ye, a -

clam-our break forth from your bonds, A -

clam-our break forth from your bonds, A-rouse ye, a -

clam-our break forth from your bonds, A-rouse ye, a -

clam-our break forth from your bonds, A-rouse ye, a -

mf

f

mf

mf

mf

dim.

mf

-rouse ye, tem-pest-u-ous storm-winds, a-rouse ye, a -

-rouse ye, a-rouse ye, tem-pest-u-ous storm-winds, a -

-rouse ye, tem-pest-u-ous storm-winds, a-rouse ye, a -

-rouse ye, tem-pest-u-ous storm-winds, a-rouse ye, a -

-rouse ye, tem-pest - - - u - ous storm - -

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

- rouse ye, tem - pest - u - ous storm -

- rouse ye, a - rouse ye, tem - pest - u - ous storm -

- rouse ye, tem - pest - u - ous storm -

- rouse ye, tem - pest - u - ous storm -

- winds tem - pest - u - ous storm -

- winds, With ang - ry loud clam - our break forth from your

- winds, With ang - ry loud clam - our break forth from your

- winds, With ang - ry loud clam - our break forth from your

- winds, With ang - ry loud clam - our break forth from your

- winds, With ang - ry loud clam - our break forth from your

bonds.

bonds.

bonds.

bonds.

bonds.

(tr)

dim.

f

A -

A - rouse ye, a -

(tr)

A - rouse ye, a - rouse ye, tem - pest - u - ous
 - rouse ye, a - rouse ye, tem - pest - u - ous stormwinds, With
 - rouse ye, tem - pest - u - ous storm - winds, With ang - ry loud

- rouse ye, a - rouse ye, tem - pest - u - ous stormwinds, tem -
 - rouse ye, tem - pest - u - ous stormwinds, tem - pest - u - ous
 stormwinds, With ang - ry loud clam - our break forth from your
 ang - ry loud clam - our, loud clam - our break forth from your
 clam - our break forth from your bonds, break forth from your

ff

- pest - u - ous storm-winds, a - rouse ye, tempest - u - ous

- storm-winds, a - rouse ye, a - rouse ye, tempest - u - ous

bonds, a - rouse ye, a - rouse ye, tempest - u - ous

bonds, a - rouse ye, a - rouse ye, tempest - u - ous

bonds, a - rouse ye, a - rouse ye, tempest - u - ous

ff

storm-winds, With ang - ry loud clam - our break forth from your

storm-winds, With ang - ry loud clam - our break forth from your

storm-winds, With ang - ry loud clam - our break forth from your

storm-winds, With ang - ry loud clam - our break forth from your

storm-winds, With ang - ry loud clam - our break forth from your

mf *cresc. poco a poco*

bonds, A-rouse ye, a-rouse ye, tem-

mf *cresc. poco a poco*

bonds, A-rouse ye, a-rouse ye, tem-pest - u - ous

mf *cresc. poco a poco*

bonds, A-rouse ye, a-rouse ye, tem-pest - u - ous

mf *cresc. poco a poco*

bonds, A-rouse ye, a-rouse ye, tem-pest - u - ous

mf *cresc. poco a poco*

bonds, A-rouse ye, a-rouse ye, tem-pest -

dim. *mf* *cresc. poco a poco*

ff

- pest - u - ous storm-winds, a-rouse ye, a-rouse ye, tem -

ff

storm - winds, a - rouse ye, a-rouse ye, tem - pest -

ff

storm - winds, a - rouse ye, a-rouse ye, tem - pest -

ff

storm - winds, a - rouse ye, a-rouse ye, tem - pest -

ff

- u - ous storm - - winds, tem - pest -

- pest - u - ous storm - - winds, With ang - ry loud

- u - ous storm - - winds, With ang - ry loud

- u - ous storm - - winds, With ang - ry loud

- u - ous storm - - winds, With ang - ry loud

- u - ous storm - - winds, With ang - ry loud

clam - our break forth from your bonds, A - rouse ye, a -

clam - our break forth from your bonds, A - rouse ye, a -

clam - our break forth from your bonds, A - rouse ye, a -

clam - our break forth from your bonds, A - rouse ye, a -

clam - our break forth from your bonds, A - rouse ye, a -

clam - our break forth from your bonds, A - rouse ye, a -

dim. f

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

- rouse ye, tem-pest - u - ous storm-winds, With ang - ry loud

clam - our break forth from your bonds.

clam - our break forth from your bonds.

clam - our break forth from your bonds.

clam - our break forth from your bonds.

clam - our break forth from your bonds.

This musical score is for a piano and voice piece. The piano part is written in treble and bass staves, and the voice part is written in five staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first three systems are piano-only, featuring intricate arpeggiated and chordal textures. The fourth system introduces the voice part, which enters with the lyrics "Loud-er" on a long note. The piano accompaniment continues with a similar texture. The score concludes with a "Fine." marking and a final piano flourish.

(last time rall.) *Fine.* *f*

Loud-er
Loud-er
Loud-er
Loud-er
Loud-er

now, then gent-ly sigh-ing, — Wake the — ech-oes soft re -

now, then gent-ly sigh-ing, — Wake the — ech-oes soft re -

now, then gent-ly sigh-ing, — Wake the — ech-oes soft re -

now, then gent-ly sigh - ing, Wake the — ech-oes soft re -

now, then gent-ly sigh - ing, Wake the — ech-oes soft re -

- ply-ing, — Hark! how sweetly she — re - sponds.

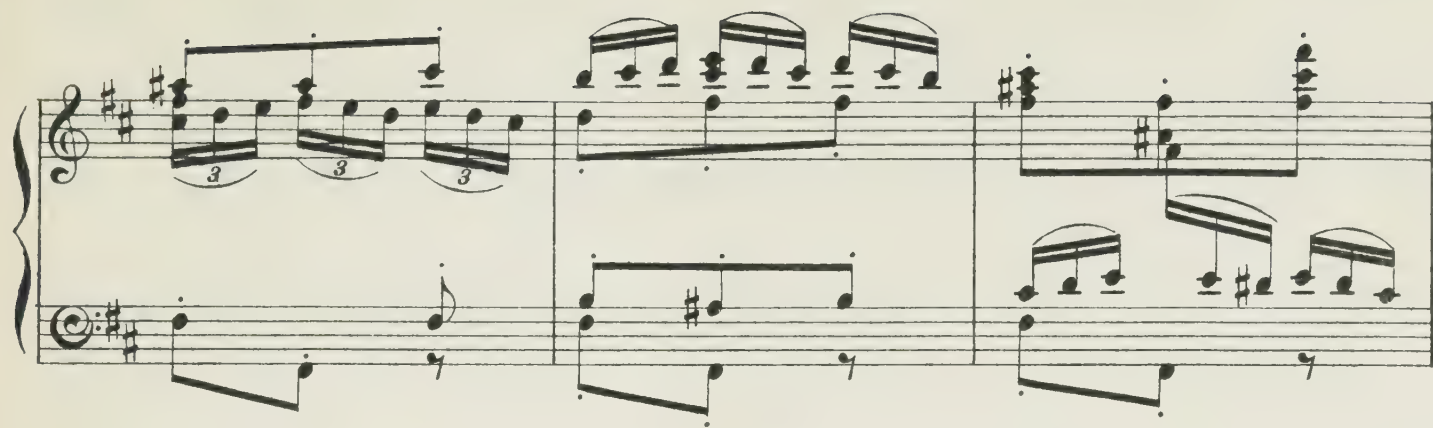
- ply - ing, Hark! how sweetly she — re - sponds.

- ply - ing, Hark! how sweetly she — re - sponds.

- ply - ing, Hark! how sweetly she — re - sponds.

- ply - ing, Hark! how sweetly she — re - sponds.

cresc. poco a poco



The first system of the vocal score consists of five staves. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics "Loud-er now, then" are written below each staff. The dynamics *f* (forte) and *mp* (mezzo-piano) are indicated above the notes.

Loud-er now, then
Loud-er now, then
Loud-er now, then
Loud-er now, then
Loud-er now, then



gent-ly sigh-ing, — Wake the ech-oes soft re -

gent-ly sigh - ing, Wake the ech-oes soft re -

gent-ly sigh - ing, Wake the ech-oes soft re -

gent-ly sigh - ing, Wake the ech-oes soft re -

gent-ly sigh - ing, Wake the ech-oes soft re -

- ply-ing, — Hark! how sweet - ly she re - sponds, Now

- ply - ing, Hark! how sweet - ly she re - sponds, Now

- ply - ing, Hark! how sweet - ly she re - sponds, Now

- ply - ing, Hark! how sweet - ly she re - sponds, Now

- ply - ing, Hark! how sweetly — she re - sponds, Now

loud-er, loud-er still, loud - er, Wake the ech-oes

loud-er, loud-er still, loud - er, Wake the ech-oes

loud-er, loud-er still, loud - er, Wake the ech-oes

loud-er, loud-er still, loud - er, Wake the ech-oes

loud-er, loud-er still, loud - er, Wake the ech-oes

mp soft re - ply-ing, Hark! hark! *f* sweet-ly she re - sponds. *mf*

mp soft re - ply-ing, Hark! hark! *f* sweet-ly she re - sponds. *mf*

mp soft re - ply-ing, Hark! hark! *f* sweet-ly she re - sponds. *mf*

mp soft re - ply-ing, Hark! hark! *f* sweet-ly she re - sponds. *mf*

mp soft re - ply-ing, Hark! hark! *f* sweet-ly she re - sponds. *mf*

*D.C.
al Fine.*

Nº 2. RECITATIVE.
PHOEBUS.

And art thou then so ar - ro - gant and bold as to de -

- clare with-in my pre - sence, that thou canst sing a sweet - er song by far, than

PAN.

I? Of that there is not a - ny ques - tion, for

all the woods u - nite to praise my skill; light-foot-ed nymphs, as

through the groves they gai - ly pass, when-e'er they hear the pipes of Pan, no long - er

can re-frain from danc-ing; ask them, and they will sure-ly tell thee, Pan

PHOEBUS.

of all singers is the sweetest. For nymphs thou may'st suffice, but yet, the

PAN.

gods on high, I war-rant, would scarcely give thee pa-tient hear-ing. Soon as my

mu-sic fills the air, the val-leys leap for joy, and the mountains re-

- joice; in grace-ful mo-tion sway the branch-es, and

ev - 'ry-thing be-neath the star-ry heavens is glad and gay; the

lit-tle birds come un-to me that they may learn the art of

MOMUS.

singing. Oh! heark-en now to Pan, how mod-est-ly he sings his prais-es.

N^o 3. AIR.

Allegro moderato. ♩ = 72.

mf *cresc.* (tr)

MOMUS. *f* *mf*
Oh yes, just so, If fortune you would

cresc. *f* *mf*

know, You must your trumpet blow, Oh yes, just so, If

cresc. *f*

for-tune you would know, You must your trumpet blow, In truth, this life's a

mf

mot-ley show, this life's a mot-ley show! If for-tune you would

(tr)

cresc. *f*

know, Your trum - pet you must loudly blow, Oh yes, 'tis

rall. *a tempo*

so, This life's a mot-ley show!

rall. *a tempo* *cresc.* *mf*

musical notation for piano introduction

cresc. *f*

(tr)

mf *f*

Some can spend, but can-not pay, An empty

(last time rit.) *Fine.* *p* *mf* *dim.* *p*

mf *cresc.*

show! Some there are who strut and crow, And as proud as — peacocks

mf *dim.* *p*

f *mf*

grow, A mot-ley show! some can spend, — but can-not

mf *dim.* *p*

f *mf* *cresc.*

pay, An empty show! Somethereare who strut and crow, And as

proud as peacocks grow, In truth, a mot-ley show!

(tr)

Fools are reckoned wondrous wise, An emp - ty show! Truth it -

- self is lost in lies, A - las! 'tis so! All — life's a mot-ley,

mot-ley show, In truth, all life's a mot - ley — show!

rit. *D.C. al Fine.*

rit. *D.C. al Fine.*

Nº 4. RECITATIVE.
MERCURIUS.

Now, cease this i - dle wrangling! That we may set - tle once for

all which of you min - strels is the great - er, let each se - lect a

wise and wor - thy judge, who, af - ter hear - ing, shall de - cide. Pro -

PHOEBUS.

ceed your choice to make. In Tmo - lus I will place my

PAN.

trust; My cho - sen ad - vo - cate is Mi - das.

MERCURIUS.

Come hith- er, one and all, good peo- ple, and give at- ten- tive

ear; Then shall we see who is the bet- ter!

Nº 5. AIR.

Largo (Andante.) $\text{♩} = 72$.

mf *p* *mf* *p* *mf*

tr

dim. *p* *(tr)*

First system of piano introduction. Treble and bass staves. Treble staff features a melodic line with trills (tr) and slurs. Bass staff provides harmonic support with chords and triplets (3).

Second system of piano introduction. Treble staff continues the melodic line with trills (tr). Bass staff features triplets (3) and a crescendo (cresc.) marking.

PHOEBUS.

mp

With what rap-ture, with—what rap-ture

Vocal and piano accompaniment for the first vocal line. The vocal line is on a single staff. The piano accompaniment consists of two staves. Dynamics include *mf*, *dim.*, and *p*. The piano part includes triplets (3).

Gaze — I — on thy won - - d'rous beau-ty, —

Vocal and piano accompaniment for the second vocal line. The vocal line is on a single staff. The piano accompaniment consists of two staves. The piano part includes triplets (3).

poco cresc.

With what — rap - - ture Gaze I on — thy

Vocal and piano accompaniment for the third vocal line. The vocal line is on a single staff. The piano accompaniment consists of two staves. Dynamics include *poco cresc.* and *tr*. The piano part includes triplets (3).

poco dim.

won - d'rous beau-ty, Fair - est of all mor-tals

poco dim. (tr)

poco cresc. *poco dim.*

thou, With what rap - - - - - ture,

poco cresc. *poco dim.*

poco cresc. *poco dim.*

with what rap - - - - -

poco cresc. *poco dim.*

poco cresc. *poco cresc.*

- 3 ture, (tr) Gaze I on thy won - d'rous beau-

poco cresc.

dim. *poco cresc.* *dim. tr.* *mp*

- ty, Fair - est of all mor - talsthou. With what

dim. *poco cresc.* *dim.* *p*

rap -

(tr) (tr) (tr)

- ture, Gaze I on thy

(tr) (tr) (tr) *poco cresc.* (tr)

dim. *mp*

won - drous beau - ty, Fair - est, rar - est

dim. *p*

poco cresc. *rall.* *a tempo*

mor - tal thou, fair - - est of all mor-tals thou.

poco cresc. *rall.* *a tempo*

p *mf* *p* *mf*

tr *dim.*

p *(tr)*

(tr) *p* *(tr)* *(tr)* *(tr)*

(tr) *cresc.* *mf* *dim.* *Fine.*

p

Per - fect ——— grace to thee is ——— giv - en, ———

poco cresc.

And ——— twin - stars ——— from high - est hea - ven Shine be -

poco dim.

- neath thy match-less brow.

tr

mf

p Per - fect ——— grace ——— to thee is giv - en,

tr

p

poco cresc. And ——— twin - stars ——— from high - est hea - ven

poco dim.

tr

poco cresc.

poco dim.

tr

Shine — be - neath ——— thy match - - less — brow; twin -

poco cresc. - stars ——— from

dim.

tr

poco cresc.

dim.

*D.C.
al Fine.*

*D.C.
al Fine.*

PAN.

N^o 7. AIR.
Allegro vivo. ♩ = 160.

f

(tr)

(tr)

p

f

PAN.

f

My heart now is mer-ry with laugh-ter and song;

p

f

(tr)

(tr)

my heart now is mer-ry with laugh-ter and

song, my heart now is mer-ry, my

heart now is mer-ry, my heart now is mer-ry with laugh-

- ter and song, with laugh-ter, with

laugh-ter,

my heart now is

mer-ry— with laugh-ter and

song,

my heart now is

mer-ry with laugh -

-

-

- ter, with laugh-ter and song.

(tr)

My

(tr)

p

heart _____ now is mer-ry with laugh-ter,

with laugh-ter, my heart now is mer-ry with

laugh-ter and song, my heart now is mer-ry

with laugh - - - ter, with laugh-ter and song, my

heart now is mer - ry with laugh - ter and song, with laugh -

- ter and song, with

rall.
laugh - ter and song.
rall. *a tempo*
f

(tr) (tr)

p *f* *rall.*

Fine. mp

He who hath a heav - y heart, If he would from

Andante con moto. ♩ = 60.

Fine. p

tr

mf

grief de - part, Let him join the mer-ry throng,

poco cresc.

mp

(tr)

mp

join — the throng. — He who hath a heav - y

p

mf

heart, If from grief he would de - part, Let him

poco cresc.

mp

(tr)

join the mer-ry throng, join the throng,

let him join the mer-ry throng. He who hath a

poco dim. *p*

heav - y heart, If from grief he

would de - part, Let him join the mer - ry

poco cresc. *mp*

throng, join— the throng, — let him join the

mer-ry throng, let him join — the mer-ry throng, —

the mer - ry, mer - ry throng.

rall.

D.C. al Fine.

Nº 8. RECITATIVE.

MERCURIUS.

TMOLUS.

Come now, the judg - ment give. In truth an ea - sy task is

p

mine, for sure-ly there can be no ques-tion that un - to Phoe-bus

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. It consists of two measures. The piano accompaniment is in the same key and time, with the right hand playing octaves and the left hand playing chords. The lyrics are: "mine, for sure-ly there can be no ques-tion that un - to Phoe-bus".

must the prize be giv - en. Pan, with his rus-tic pipe, may give un -

The second system of the musical score. The vocal line continues with two measures. The piano accompaniment features a long, flowing melody in the right hand and a supporting bass line in the left hand. The lyrics are: "must the prize be giv - en. Pan, with his rus-tic pipe, may give un -".

- to the nymphs much plea-sure, but when the strain of

The third system of the musical score. The vocal line continues with two measures. The piano accompaniment continues with a flowing melody in the right hand and a supporting bass line in the left hand. The lyrics are: "- to the nymphs much plea-sure, but when the strain of".

Phoe-bus' song is heard, all oth-er sing-ers must be si-lent.

The fourth system of the musical score. The vocal line concludes with two measures. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand. The lyrics are: "Phoe-bus' song is heard, all oth-er sing-ers must be si-lent."

Nº 9. AIR.

Andantino grazioso. ♩ = 132.

The first system of the piano accompaniment for 'Nº 9. AIR.' consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 12/8. The music is marked with a piano (p) dynamic. The right hand features a melodic line with slurs and grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The system spans four measures.

TMOLUS.

The second system of the piano accompaniment for 'Nº 9. AIR.' includes a vocal line and a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 12/8. The vocal line is marked with a piano (p) dynamic and includes the lyrics: "Phoe - - bus, in thy love-ly song, Nought ___ of pur-est joy, of pur-". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and single notes. The system spans four measures.

- est joy is want-ing, Phoe - bus, Phoe - bus in, thy

love - - ly song, Nought of pur - est joy is want - -

p *tr*

p

- ing, nought of joy, of pur - est

cresc.

cresc.

joy, of pur - est joy is want - - - - ing,

dim. *cresc.*

dim. *cresc.*

Phoe - bus, in thy love - ly song, Nought of pur -

mf *p*

mf *dim.* *p*

p

- est joy _____ is want - ing, nought _____ of pur -

cresc.

- est joy, _____ of pur - est joy is want - ing, nought _____

dim. *tr*

_____ of pur-est joy, of pur-est joy is want-ing.

mf *mf*

dim.

p

Birds in wood-lands cease their song,— Hushed is all the bu - sy

p

tr

poco cresc. *poco dim.*

throng, When they hearthy strains enchant - - ing, when

poco cresc. *poco dim.*

poco cresc. *tr*

— they hearthy strains en - chant - - ing,

poco cresc. *mf*

p

Hushed

dim. *p*

* The small note is C⁴ in Bach Society's Edition, but this seems very doubtful.

is the bu - sy throng, Birds in woodlands cease their song, Hushed is

poco cresc. *poco dim.*

all the bu - sy throng, When — they hear thy strains enchant - ing,

poco cresc. *poco dim.*

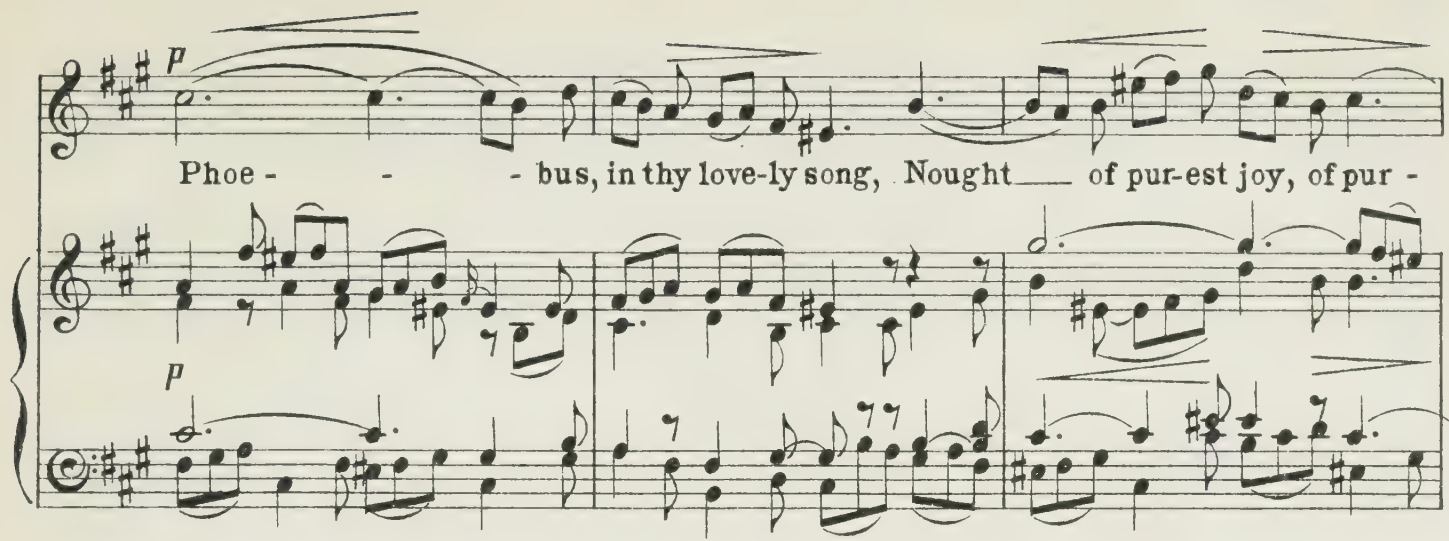
poco cresc. *tr*

when — they hear thy strains enchanting.

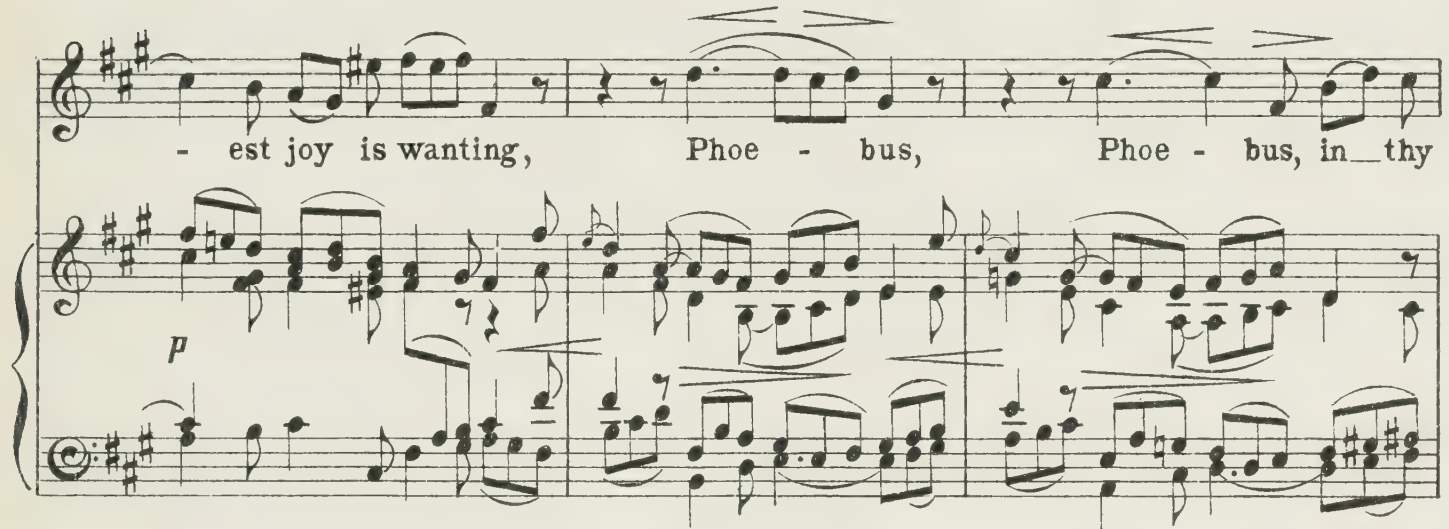
poco cresc. *poco dim.* *p*

p *tr*

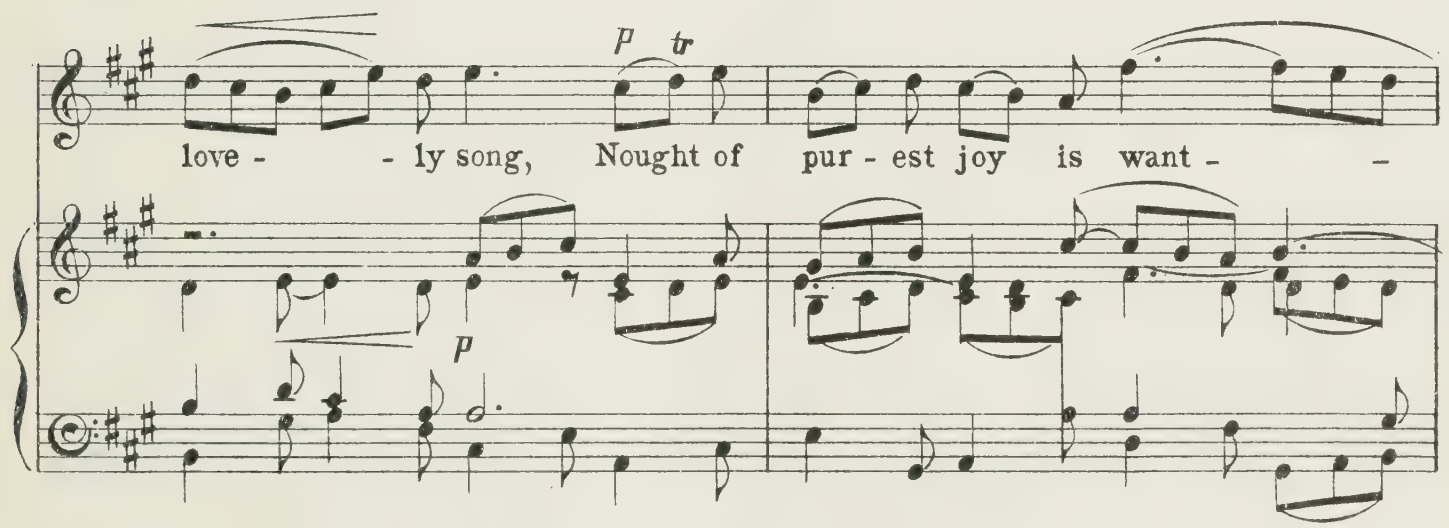
Phoe - - bus, in thy love-ly song, Nought of pur-est joy, of pur -



- est joy is wanting, Phoe - bus, Phoe - bus, in thy



love - - ly song, Nought of pur - est joy is want -



- ing, nought of joy, of pur - est



dim. *cresc.*

joy, of pur-est joy is want - - - ing.

dim. *cresc.*

mf *p*

Phoe - - - bus, in thy love-ly song, Nought

mf *dim.*

of pur - - est joy is want - - - ing, Nought

p

cresc.

of pur-est joy, of pur-est joy, Nought of pur - - est

cresc.

rall. *tr*
joy is want - ing.

rall. *mf* *atempo*

Nº 10. RECITATIVE.

PAN.

MIDAS.

Come, Mi-das, let them hear your ver-dict on my song. Ah

Pan! as to thy song I lis-ten'd new life with-in my heart a -

- wak - en'd; thy won-d'rous mu - sic stirs my ve - ry soul. Not

even the fea-thered song-sters of the wood-lands can e-qual thy me -

-lo-dious sing-ing; there-fore for thee I claim the prize. 'Tis thou, and

thou a-lone, can'st sing with true and ten-der feel-ing.

Nº 11. AIR.

Allegro moderato. $\text{♩} = 72$.

f



MIDAS. *mf* Pan is

Vocal and piano accompaniment for the third system. The vocal line (treble staff) has a rest followed by the lyrics "Pan is". The piano accompaniment (bass and treble staves) features a trill (tr) and a dynamic marking of *dim.* (diminuendo) followed by *p* (piano).

vic-tor, all must own, all must own, Pan is vic-tor,

Vocal and piano accompaniment for the fourth system. The vocal line continues with the lyrics "vic-tor, all must own, all must own, Pan is vic-tor,". The piano accompaniment includes a trill (tr) in the right hand.

all must own, all must own, all must

Vocal and piano accompaniment for the fifth system. The vocal line continues with the lyrics "all must own, all must own, all must". The piano accompaniment provides a steady harmonic and rhythmic foundation.

own, Pan is vic-tor, all must own,

all— must own, all must own, ——— Pan is vic-tor, all must

own, all— must own, all must own, ———

—— Pan is vic-tor, all must own, all— must own, all must

cresc.

own, ——— Pan is vic-tor, all must own, all — must

f

mf

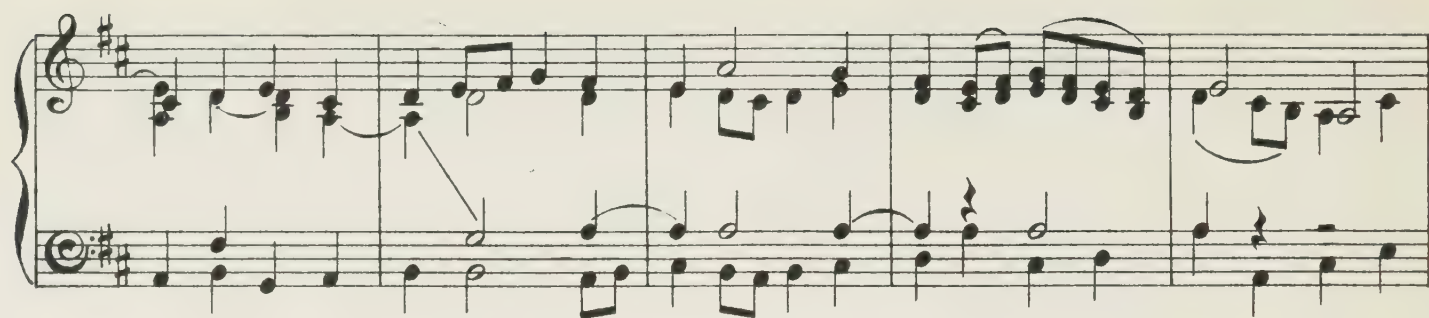
own, Pan is vic - tor, all must own, ——— Pan is

vic-tor, all must own, all — must own, Pan is vic - tor, all must

own, Pan is vic - - - tor, all must own.

cresc. (last time rall.) (*a tempo*)

cresc. (last time rall.) (*a tempo*) *f*



mp

Now hath Phoebus met dis - as - ter, —

p *mf*

Now hath Phoebus met dis - as - ter, —

p *mf*

mf

To mine ears — Pan is the mas - - - - - ter,

mp *sf* *sf*

Therefore should all honour un-to Pan be shown.

sf *mf* *sf*

sf *sf*

mp
Now hath Phoebus met dis -
dim. *p*

tr.
- as - ter, Now hath Phoebus met dis -
mf

mf
- as - ter, — To mine
mf *mp*

ears he is the mas - - - - - ter,

There-fore should all hon-our un - to Pan be shown;

un - to Pan a-lone, hon-our should be shown to

Pan a - lone, all hon - our should be shown to— Pan a - lone.

poco cresc. *rall.* *D.C. al Fine.*

Nº 12. RECITATIVE.

MOMUS.

MERCURIUS.

Why, Mi-das, thou art mad. Thy wits have sure-ly gone a -

TMOLUS.

PHOEBUS.

- stray. Of wits, me-thinks, he ne-ver had his share! Say, what to him shall then be

done? If changed in - to a ra - ven, in course of time he might grow

MIDAS.

wise. Ah! do not be too hard up - on me, I did but hum-bly

PHOEBUS.

give thee my o - pin-ion. Be - hold! I place now ass-'s ears up -

MERCURIUS.

PAN.

- on thee. A just re-ward, and may his hearing show improvement. Now do we

MIDAS.

MIDAS.

see how rash it was to en-ter this vain com-pe-ti-tion. Ah yes, in-

deed, too late we learn our true po - si - tion.

Nº 13. AIR.

Moderato maestoso. ♩=72.

Moderato maestoso. ♩ = 72.

f

dim. *mp*



MERCURIUS.

mp

Gods a - bove at -

f (tr) *p*

- tend us, From such fools de - fend us, Now the bells and

cresc. (tr) *cresc.*

cap of fol - ly Place on Mi - das' brow. Gods a - bove at -

mp (tr) *dim.* *p*

- tend us, From such fools de - fend us,

cresc.
Place the bells _____ and cap of fol-ly on his

cresc.

brow. (tr)

f

f

mp
Gods a-bove at -

(tr)

dim.

p

- tend us, From such fools de - fend us,

cresc.
Now the bells and cap of fol - ly, now the bells and

f
cap of fol - ly Place on Mi - das' brow.

L.H. *L.H.*

(tr)

Gods a-bove at - tend us, From such fools de -

dim.

p

- fend us, Now the bells and cap of fol - ly

Place up-on his brow, Now the bells

(tr)

cresc.

cresc.

(last time rall.)

f

and cap of fol - ly Place up - on his brow.

dim.

(last time rall.)

a tempo cresc.



Fine.

cresc.

- float With no rudder on — his boat, Dis-as-ter o'er-whelm-ing he swift-ly shall

p *cresc.*

mp *cresc.*

know, dis-as - - - ter, dis-as-ter o'er-whelming, o'er-whelm -

p *cresc.*

mp *cresc.*

- ing, dis-as - ter o'er-whelm - ing, dis-as - ter o'er-whelm -

p *cresc.*

- ing he swift-ly shall know.

f *(tr)*

The first system of the piano accompaniment features a treble and bass staff. The treble staff begins with a series of chords and eighth notes, including a trill marked (tr). The bass staff provides a steady eighth-note accompaniment.

The second system includes the first vocal line and piano accompaniment. The vocal line starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a trill marked (tr) and a decrescendo marked *dim.* followed by a piano (*p*) section.

mp
He who dares to go a - float

The third system contains the second vocal line and piano accompaniment. The vocal line is marked with a crescendo (*cresc.*) and accents. The piano accompaniment also includes a crescendo marking.

cresc.
With no rud - der on his boat, Dis - as - ter o'er-whelm - ing, ap - pall - ing;

The fourth system shows the third vocal line and piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment includes a decrescendo marked *dim.* and a piano (*p*) section.

mp
He who dares to go a -

- float With no rud-der on his boat,

cresc. Dis-as-ter o'er-whelm - - ing he swiftly shall know. *D.C. al Fine.*

Nº 14. RECITATIVE.
MOMUS.

Good Mi - das, thou had'st bet-ter go and hide thy-self with -

- in the leaf - y for-est; this thought, perchance, may bring thee com-fort—

a fool need nev-er lack for bro - thers. Stu - pid - i - ty

and ig - no - rance for wis - dom oft - en is mis - tak - en: an ass, if

he bray loud e - nough, may, now - a - days, a - mong the learn - ed find a

place. And now, O Phoe - bus, charm us once a -

- gain; with thy sweet sing - ing let the woodlands e - cho.

Nº 15. CHORUS.

Allegretto. ♩ = 68.

MOMUS and Soprano.

Once a - gain, our hearts re - fresh - ing, With thy

MERCURIUS and Alto.

Once a - gain, our hearts re - fresh - ing, With thy

TMOLUS and Tenor I.

Once a - gain, our hearts re - fresh - ing, With thy

MIDAS and Tenor II.

Once a - gain, our hearts re - fresh - ing, With thy

PHOEBUS and Bass I.

Once a - gain, our hearts re - fresh - ing, With

PAN and Bass II.

Once a - gain, our hearts re - fresh - ing, With

song our souls de-light.

song our souls de-light.

song our souls de-light.

song our souls de-light.

— thy song our souls de-light.

— thy song our souls de-light.

The musical score is written for a song with vocal and piano parts. It features a key signature of one sharp (F#) and a common time signature (C). The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "song our souls de-light." The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and trills. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts are simpler, focusing on the lyrics. The score is divided into two systems, with the first system containing the vocal and piano parts and the second system containing the piano part alone.

Once a - gain, our hearts re - fresh - ing, With thy

Once a - gain, our hearts re - fresh - ing, With thy

Once a - gain, our hearts re - fresh - ing, With thy

Once a - gain, our hearts re - fresh - ing, With thy

Once a - gain, our hearts re - fresh - ing, With thy

Once a - gain, our hearts re - fresh - ing, With thy

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

song our souls delight. In thy music,

be-yond measure, Find we ev-er tru-est pleas-ure, In thy prais-es we u-nite.

be-yond measure, Find we

be-yond measure,

be-yond measure,

be-yond measure, Find we

be-yond measure, Find we

be-yond measure, Find we

dim. *mf*

ev-er tru-est pleas-ure, In thy prais-es we u-nite.

ev-er tru-est pleas-ure, In thy

Find we ev-er tru-est pleas-ure, In thy

Find we

ev-er tru-est pleas-ure, In thy

ev-er tru-est pleas-ure, In thy

mf

Find we ev - er tru - est pleas - ure, In thy prais - es, we u - nite, Find we ev - er tru - est pleas - ure, In thy prais - es, thy prais - es we u - nite, thy prais - es we u - nite, In thy

f prais - es we u - nite. In thy mus - ic, be - yond
f prais - es we u - nite. In thy mus - ic, be - yond
f prais - es we u - nite. In thy mus - ic, be - yond
f prais - es we u - nite. In thy mus - ic, be - yond
f prais - es we u - nite. In thy mus - ic, be - yond
f prais - es we u - nite. In thy mus - ic, be - yond
cresc. f

measure, *mf* Find we ev-er tru-est

measure, Find we ev-er tru-est pleas - - -

measure,

measure,

measure, *mf* Find we ev-er tru-est

measure, *mf* Find we ev-er tru-est

dim. *mf*

pleas - ure, In thy prais-es we u - nite, *mf* Find we ev-er tru-est

mf Find we ev-er tru-est pleas - ure, In thy prais-es we u -

pleas - ure, In thy prais-es we u -

pleas - ure, In thy prais-es we u -

cresc. *rall.*
 - ure, In thy prais-es we u - nite, in thy prais-es we u -
cresc. *rall.*
 Find we ev - er tru - est pleas-ure, In thy prais-es we u -
cresc. *rall.*
 pleas - - - ure, In thy prais - es, thy prais-es we u -
cresc. *rall.*
 - nite, Find we ev - er tru - est pleas-ure, In thy prais-es we u -
cresc. *rall.*
 - nite, thy prais - - es we u - nite, in thy prais-es we u -
cresc. *rall.*
 - nite, thy prais - - es we u - nite, in thy prais-es we u -

- nite.
 - nite.
 - nite.
 - nite.
 - nite.
 - nite.
 - nite. *Tempo I?*

f Once a -

f Once a -

f Once a -

f Once a -

f Once a -

f Once a -

- gain, our hearts re - fresh - ing, With thy

- gain, our hearts re - fresh - ing, With thy

- gain, our hearts re - fresh - ing, With thy

- gain, our hearts re - fresh - ing, With thy

- gain, our hearts re - fresh - ing, With thy

- gain, our hearts re - fresh - ing, With

song our souls de-light.

song our souls de-light.

song our souls de-light.

song our souls de-light.

— thy song our souls de-light.

— thy song our souls de-light.

tr

tr

Once a - gain, our hearts re - fresh - ing,
 Once a - gain, our hearts re - fresh - ing,
 Once a - gain, our hearts re - fresh - ing,
 Once a - gain, our hearts re - fresh - ing,
 Once a - gain, our hearts re - fresh - ing,
 Once a - gain, our hearts re - fresh - ing, With

With thy song our souls de - light.
 With thy song our souls de - light.
 With thy song our souls de - light.
 With thy song our souls de - light.
 With thy song our souls de - light.
 With thy song our souls de - light.

rall.
rall.
rall.
rall.
rall.
rall.

tr

THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 74.—With Varied type and Chant Book No. 82. 3/6

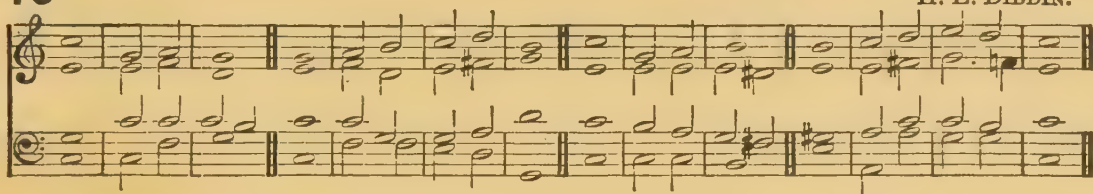
DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBDIN.

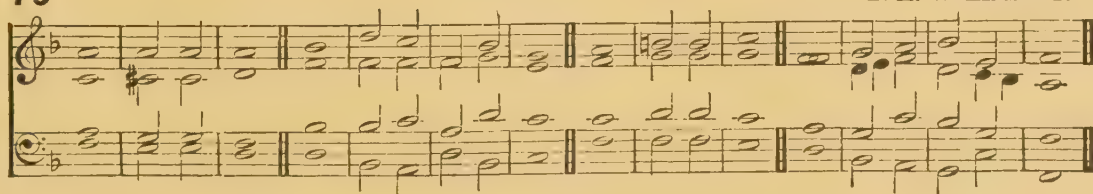


PSALM ii.—*Quare fremuerunt gentes?*

- f* WHY do the heathen so **furiously** | rage to- | gether : and why do
the **people** im- | agine . a | vain | thing?
- 2 The kings of the earth stand up * and the **rulers** take |
counsel . to- | gether : against the **Lord** and a- | gainst |
his An- | ointed.
- 3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |
cords | from us.
- 4 He that dwelleth in **heaven** shall | laugh them . to | scorn :
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and **vex** them |
in his | sore dis- | pleasure.
- 6 **Yet** have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law * whereof the Lord hath **said** | unto | me :
Thou art my Son * this **day** have | I be- | gotten | thee.
- 8 Desire of me * and I shall give thee the **heathen** for | thine in- |
heritance : and the utmost **parts** of the | earth for | thy pos- |
session.
- 9 Thou shalt **bruise them with a** | rod of | iron : and break them
in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |
reverence.
- 12 Kiss the Son lest he be angry * and so ye **perish from the** |
right | way : if his wrath be kindled (yea but a little) * bless-ed
are all **they** that | put their | trust in | him. GLORIA.

79

T. A. WALMISLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* LORD how are they increas-ed that | trouble | me : **many** are |
they that | rise a- | gainst me.
- 2 Many one there **be** that | say of . my | soul : There is no **help** |
in him | in his | God.

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By CH. GOUNOD.

VOCAL SCORE.	Paper cover	REDUCED PRICE
Ditto	Paper boards	do.
Ditto	Cloth, gilt	do.
Ditto	Tonic Sol-fa Edition	...	...	...	...	...	...	do.
Ditto	IN SEPARATE PARTS:	{ PART 1.	Paper cover	...	...	...	...	do.
		{ PART 2.	Paper cover	...	...	...	...	do.
		{ PART 3.	Paper cover	...	...	...	...	do.

SEPARATE CHORUSES.

	REDUCED PRICE	S.	D.		REDUCED PRICE
THE EARTH IS MY POSSESSION	} do.	0	3	UNFOLD, YE PORTALS EVERLASTING	do.
LORD JESUS, THOU OF ALL BRINGEST				Ditto Tonic Sol-fa	do.
LIGHT				LOVELY APPEAR (Soprano Solo and	
Ditto Tonic Sol-fa	do.	0	1½	Chorus)	do.
THE REPROACHES (Chorus or Quartet)	do.	0	2	Ditto Tonic Sol-fa	do.
BESIDE THE CROSS REMAINING	do.	0	3	THE WORD IS FLESH BECOME	do.
FOR US THE CHRIST IS MADE A VICTIM				Ditto Tonic Sol-fa	do.
AVAILING	do.	0	2	SAVIOUR OF MEN	do.

"Gounod's 'Redemption' appeals to the public largely on account of the words with which the music is associated, and the can certainly be said of 'The Messiah.' In each case the music, however, is undoubtedly a powerful factor, and the words being only impressive, but also familiar, the listener is doubly affected. . . . Then, to speak only of Gounod's work, it is strong because is sincere. A gifted composer, by thoughtful and deep study of the sacred story, can illustrate it in tones effectively, but convincingly if in true sympathy with the subject—in other words, if he be religious, using that term in its widest sense. Gounod, like Bach, and in modern times Liszt, was of a serious cast of mind, and possessor, moreover, of a strongly emotional nature."—*Daily Telegraph*, March 1, 1909.

"If allowances are made for the state of popular musical thought in his day, and for the undoubted sincerity with which Gounod adopted a style that suited his nature, it is possible to consider his 'Redemption' in many respects a work of high Melody in itself, if dissociated from unsuitable surroundings, will never fail to appeal, and broad choral effect, when secured by skilful methods, will always give pleasure. The audience that gathered on Saturday evening to hear the 'Redemption' performed by the Alexandra Palace Choral Society, under the direction of Mr. Allen Gill, showed by their number and their intense attention that the work still retains its hold."—*Morning Post*, March 1, 1909.

LONDON: NOVELLO AND COMPANY, LIMITED.



